

DAVID FROST

May 5, 1969

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Pennsylvania Avenue at 9th Street
Washington, D.C.

Mr. Tolson	✓
Mr. DeLoach	✓
Mr. Mohr	✓
Mr. Bishop	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

Dear Mr. Hoover:

I am writing as a long time admirer of yours to ask if you would consider taking part in a special conversation for television.

Let me explain a little why I have the temerity to ask such a question. In July of this year I am beginning a series of programs for Westinghouse which will take over from the current Merv Griffin Show. However, the form of conversation program which I do is somewhat different from Mr. Griffin's. In this country in the past year, I have done two special talk programs, one called "The Next President", with all the Presidential candidates, and the other with Noel Coward, which I think demonstrates the sort of relaxed, intelligent conversation in which I am interested. In Great Britain my guests varied from King Hussein and Moyshe Dayan, to Ian Smith, Eric Hoffer and the Archbishop of Canterbury.

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There are many subjects on which I would have the privilege of talking with you, and on which the American people - and television viewers throughout the world - would love to hear you, whether it is about your own personal philosophy in general, or indeed, your feelings and perceptions

CORRESPONDENCE
ack
5-5-69

CC - TELE. RM. 5-12-69

May 15, 1969

EX-100
REC-49

94 52379 29
62-113227-X
Mr. David Frost
Westinghouse Broadcasting Company
240 West 44th Street
New York, New York 10036

Dear Mr. Frost:

Your letter of May 5th concerning an interview with me for television has been received. While I wish I could give you a more favorable response, the pressure of my official duties and the number of similar requests have made it necessary to decline all such proposals.

Sincerely yours,
J. Edgar Hoover

- 1 - Mr. DeLoach
1 - Mr. Bishop
1 - Miss Holmes
1 - Miss Gandy

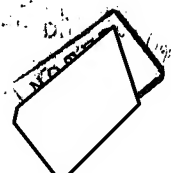
NOTE: Mr. Frost is not identifiable in Bufiles. We have enjoyed cordial relations with the Westinghouse Broadcasting Company.

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MAILED 10
MAY 15 1969
COMM-FBI

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DEC 30 1969 ROOM ☐ TELETYPE UNIT ☐

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Bishop *BW*

DATE: 7-9-69

FROM : M. A. Jones *MJ*

SUBJECT: THE DAVID FROST SHOW
TELEVISION STATION WTTG (CHANNEL 5)
WASHINGTON, D. C.
8:30 P.M., TUESDAY EVENING
7-8-69

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J. Edgar Hoover

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Captioned television show, which is a variety-talk type program, was scheduled to highlight the subject of wire tapping last evening. In this connection, former Attorney General Ramsey Clark was supposed to make a guest appearance to discuss this subject.

As a matter of information, the program was monitored and the subject of wire tapping was never discussed noredid Ramsey Clark appear.

There were no announcements made during the show to indicate when and if Clark is to appear on this program.

1 - Mr. DeLoach
1 - Mr. Bishop
1 - Mr. Gale

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62-113227-X1

94-42957-31

ST-117 REC 74

5 JUL 14 1969

CRIME RESEARCH

55 JUL 28 1969

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UNITED STATES GOVERNMENT

Memorandum

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TO :

Mr. DeLoach *DeLoach*

DATE:

7/22/69

FROM :

T. E. Bishop *T. E. Bishop*

SUBJECT:

DAVID FROST SHOW
REQUEST FOR APPEARANCE
OF FBI REPRESENTATIVE

On 7/21/69 [redacted] of the David Frost Show, New York City, telephonically advised that he was looking for a knowledgeable individual concerning the "Mafia" to appear on the David Frost Show on Wednesday, 7/23/69. He advised that he had been in touch with the New York City Police Department for such an expert and had been unable to obtain such a representative. [redacted] said he would like to have an FBI representative familiar with the "Mafia" to appear and set forth the dangers of this group. He said that if this was not possible, he would like a suggestion as to someone in law enforcement who was familiar with the "Mafia" to appear on the program.

[redacted] was advised that the FBI would not be able to be of assistance to him in this matter. He said that he understood the Bureau's position.

ACTION:

None. For information.

- 1 - Mr. DeLoach
- 1 - Mr. Gale
- 1 - Mr. Jones

(5)

ST-106

REC- 62

14 JUL 25 1969

CRIME RESEARCH

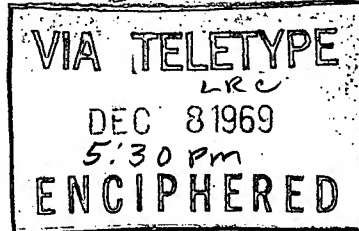
56 JUL 30 1969

12-8-69

CODE

CABLEGRAM

URGENT



TO LEGAT LONDON

REC- 29 FROM DIRECTOR FBI
62-113227

DAVID FROST, METROMEDIA TELEVISION, RESEARCH (CRIME RECORDS).

EX-102

CAPTIONED INDIVIDUAL IS STAR OF "THE DAVID FROST SHOW," WHICH IS SYNDICATED NATIONALLY. FROST, WHO MAKES PRACTICE OF HAVING CONTROVERSIAL GUESTS ON HIS PROGRAM, PROFESSES TO HAVE ENGLISH BACKGROUND, INDICATING HE HAS APPEARED EXTENSIVELY ON TELEVISION IN GREAT BRITAIN. YOU ARE REQUESTED TO CONDUCT EXTREMELY DISCREET CHECK RE FROST AND ADVISE BUREAU PROMPTLY.

- 1 - Mr. Tolson
- 1 - Mr. DeLoach
- 1 - Mr. Bishop
- 1 - Mr. Sullivan
- 1 - Foreign Liaison Unit (Route through for review)
- 1 - M. A. Jones

NOTE: See M. A. Jones to Bishop memo dated 12-5-69, captioned "David Frost/Metromedia Television." The Director instructed that a check regarding Frost be made by Legat, London.

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INITIALED
DIRECTOR'S OFFICE

DEC 30 1969

MAIL ROOM TELETYPE UNIT

UNIT
4 54 PM

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Bishop

DATE: 12-5-69

FROM : *M.A.J.*
M. A. Jones

SUBJECT: DAVID FROST METROMEDIA TELEVISION *U.S.A.*

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5/5

M.A.J.

Mr. Tolson has requested a summary of information in our files concerning David Frost, who is star of "The David Frost Show" which is syndicated nationally and presented on Metromedia Television stations throughout the country.

It is noted that Frost, on his television program, professes to have English background and indicates that he has appeared extensively on television in Great Britain. He is a native of that country and has apparently been in this country for only a relatively short time. His program features interviews principally with persons prominent in the government, political and entertainment fields.

Our files contain no pertinent information regarding him. We do have references to some of his controversial guests as when he recently featured John ^{U.S.A.} Kenneth Galbraith who was critical of the Director and the Bureau. On 8-6-69, former Attorney General Ramsey Clark was interviewed on this program. During May, 1969, Frost invited the Director to appear on the program and during July of this year a representative of Frost invited an FBI representative to appear to discuss the "Mafia." Both of these invitations were declined.

A search of biographic references and other appropriate material in the Bureau Library failed to reflect any additional information regarding Frost.

The New York Office advised that its files contain no information identifiable with Frost.

RECOMMENDATION:

For information.

- 1 - Mr. Tolson
- 1 - Mr. DeLoach
- 1 - Mr. Bishop
- 1 - M. A. Jones

ack cablegram to Regat London 12-8-69

MCT-52

REC- 29

DEC 11 1969

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CRIME RESEARCH

check with our Legal Attache in London. Frost gives every indication of being a "supper"

COPY SENT TO MR. TOLSON

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Bishop

FROM : M. A. Jones

SUBJECT: RAMSEY CLARK,
TELEVISION APPEARANCE
ON DAVID FROST PROGRAM

DATE: 8/6/69

Tolson ✓
DeLoach ✓
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At 9 p. m., August 5, 1969, former Attorney General Ramsey Clark appeared on the David Frost television program on Station WTTG-TV (Washington channel 5). The first portion of Clark's appearance consisted of a question-and-answer session between him and Frost regarding electronic surveillance, Martin Luther King, and organized crime. The second portion featured a rebuttal of Clark's views on wiretapping by former New York detective Ralph Salerno.

In answer to a question of "How independent is the FBI?" the former Attorney General replied that he thinks the FBI operates with integrity; that when the FBI doesn't agree, it doesn't follow the rules with great enthusiasm -- "but who does?"

Regarding the possibility of a conspiracy in the Martin Luther King murder case, Clark said he "would never stop looking for evidence of a conspiracy" but "on the other hand, I saw no evidence of one." When questioned about the source of James Earl Ray's money, Clark indicated that "several" robberies were committed in England where Ray's fingerprints "were on the sack pushed to the teller." Clark also said that he never knew an Attorney General to "instigate" a wiretap; and that as late as two days before King's death, the FBI had asked his approval for electronic coverage of King. He stated that Robert Kennedy thought King "was a great man - as do I."

In a brief discussion of assassinations, Clark said the Warren Commission did a thorough job.

Clark then expounded his view that "organized crime doesn't need to exist"; that La Cosa Nostra was more significant in the 1920's than in the 1960's; and that we can eliminate organized crime--unlike street crime--but not by the use of electronic eavesdropping. He labeled microphones and wiretaps as "immoral" and "demoralizing." He said they "demean the integrity of all our citizens"; that use of them is "unfair"; and that (from the standpoint of employee time) they are "one of the most wasteful techniques man has ever devised." 62-113227

CONTINUED - OVER

NOT RECORDED

46 AUG 19 1969

~~CONFIDENTIAL~~

1 - Mr. DeLoach
1 - Mr. Bishop
1 - Mr. Gale
1 - Mr. Sullivan
1 - Mr. A. Jones

59 AUG 27 1969

ORIGINAL FILED IN

M. A. Jones to Bishop memo
RE: RAMSEY CLARK

Ralph Salerno then arrived on the stage with Charles Grutzner (of "The New York Times") and played a recording of a conversation in which two New York hoodlums discussed a plot to murder an informant. This conversation had been picked up by New York authorities by a concealed microphone in 1963. The two hoodlums were identified as Michael J. Scandifia (well-known professional mobster who disappeared in December, 1968) and Peter J. ("Petie Pumps") Ferrara. The murder victim whom they discussed was Alfredo "Freddie" Santantonio, who was killed in New York on July 11, 1963. [REDACTED] used by Salerno [REDACTED]

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After this recording of the murder plot conversation had been played, Salerno said that in "abstract theory" he agreed with Clark, but as a practical matter he disagreed with Clark's views on the need for electronic surveillances. Clark replied that he has "studied so many of these stories" (recordings of underworld murder plots) that it (the recording which Salerno and Grutzner had played) "doesn't affect my judgment." Clark then asked, "Are we to continue this (the fight against organized crime) as a game? Or are we to move in and knock it out?"

Clark also used the program as a forum for airing his social worker-oriented views that organized crime "builds on powerless people"--particularly those who live in slums and ghettos. He lamented that "where there is a climate to make organized crime profitable, there are people who will take the risk" of engaging in racketeering activities. He continued that "wiretaps won't make a difference"; that we need to professionalize law enforcement; that law enforcement has been neglected; and that wiretapping "in such a situation is a pathetic joke."

Clark also told the audience, "White collar crime costs more than organized crime, but we don't talk about that."

Among the matters pointed out by Salerno was the fact that Robert Kennedy had favored the use of electronic surveillances--and that microphone disclosures have revealed there are judges and a Congressman in New Jersey who "might help" organized crime.

RECOMMENDATION:

[REDACTED] For information.

He has criticized FBI twice using statement (last sentence, paragraph 2) mentioned above. Suggest we challenge him if he continues this lie.

D.

UNITED STATES GOVERNMENT

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TO :

Mr. Bishop *TJB*

DATE: 12-11-69

FROM :

M. A. Jones *MAJ*

SUBJECT:

DAVID FROST
METROMEDIA TELEVISION *u.y.*

Prior memoranda have noted that Frost has had guests on his program who have been critical of the Director and the Bureau. Checks of Bufiles and by Legat, London, have failed to disclose any derogatory information regarding him. The December 7, 1969, issue of "The New York Times Magazine" contains an article, "What Makes David Frost Talk." A copy is attached herewith.

The article discusses the make-up and history of "The David Frost Show" and dwells at some length on Frost's skill as an interviewer. The program is produced by Westinghouse Broadcasting Company and syndicated nationally. At the present time it is seen on 63 stations, including Metromedia outlets in New York and Washington. It is noted that we have had good relations with Westinghouse Broadcasting Company, and this concern has been very cooperative with the Bureau in the past.

The article notes that Frost was introduced to the American television audience in 1962 when he was 22 years old through the program, "That Was The Week That Was," a satirical news review which had originated in England and later brought to the United States. In 1968 Westinghouse brought Frost back to the United States to work in a series of interviews of Presidential candidates.

He currently does eight shows a week, flying between New York and London every three days. He tapes his American show on Monday, Tuesday, and Wednesday, and then flies to London for tapings of his English show on Friday, Saturday, and Sunday. After that he flies back to New York.

Reportedly Westinghouse sells each 90-minute taped program for as much as \$15,000 to a single television station. Frost is described as an excellent businessman who, at age 30, is probably a millionaire. He operates other enterprises including film producing companies and a service which provides programming to a London television channel.

RECOMMENDATION:

For information

Enclosure **ENCLOSURE**

1 - Mr. DeLoach

1 - Mr. Bishop

56 DEC 14 7 1969

(7)

REC-41

62-113227-2

DEC 15 1969

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CRIME RESEARCH

**He's no singer,
no comedian,
no sex symbol**

What Makes David Frost Talk

By PETER HELLMAN

SOON after David Frost made his summer entry into the expanding line-up of television talk shows, he did an interview with Hubert Humphrey. Host and guest, big talkers both, sat down in swivel chairs before the cameras at the Little Theater on West 44th Street and the words poured out.

When the time had got well beyond the point at which Humphrey was due to yield to another guest, a grandmotherly woman in a large-brimmed hat with a firm jawline set beneath it walked unannounced on stage during a commercial break and told Frost that his guest was well overdue for an appearance on the show she worked for as chief booker—"The Merv Griffin Show," being taped four blocks away at the Cort Theater. Her boss had done something he did not like to do. He had stopped the tape and was waiting.

Frost pleaded for just a few more seconds. They turned into minutes before Humphrey was reluctantly given up to a waiting limousine at curbside dispatched from the Griffin show. In 10 more minutes, still wearing the competition's make-up, Humphrey was sitting in one of Griffin's swivel chairs, again talking happily.

Rumbles still come out of the Griffin camp, normally a friendly and open lot, that Frost may have purposely held up the ex-Vice President to keep him from them. The matter is made touchier by the fact that Griffin was succeeded by Frost when he left the Westinghouse Broadcast-

ing Company, where he had been doing a similar show, and took his entire staff over to C.B.S. to start a new one. But it is probably closer to the truth that Frost was simply doing with Humphrey what he was picked to do—be a proud heir to the British tradition of good and bountiful conversation.

IT is the talent for talk that Westinghouse is counting on to set the Frost show apart from the chosen hosts of all three networks and of several syndicators like itself. Talk is about all Frost can muster in the way of talent, negotiable on-screen; it is less than most talk-show hosts can do. Griffin, for example, commands a pleasant baritone trained during years of singing in front of big bands. Frost cannot sing at all; the single time his crew can remember his getting plainly uncomfortable on stage was when Danny Kaye, blond hair wild and eyes happily full of mischief, tried to badger his host into singing one chorus of "Hello, Dolly!"

Frost writhed and grew paler than he normally is and stammered and pleaded and writhed a great deal more. But in the face of demonic persistence by Kaye, he finally leaned close to his guest and mouthed the words. Neither the microphone on a long boom overhead nor the one standing low on the floor picked up a sound of it.

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The Washington Post
Times Herald _____
The Washington Daily News _____
The Evening Star (Washington) _____
The Sunday Star (Washington) _____
Daily News (New York) _____
Sunday News (New York) _____
New York Post _____
The New York Times *MAG. 67* _____
The Sun (Baltimore) _____
The Daily World _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Examiner (Washington) _____

Date **DEC 7 1969**

*Jones to me
perhaps
12-11-69*

ENCLOSURE

62-113227-2

Among talk-show hosts Frost is not the only one who can't sing, but the others who can't are generally adept at doing stand-up comedy. Johnny Carson, in particular, has developed his opening monologue into a nightly lesson in how to get good mileage out of bad jokes. Frost did do some comedy routines on the London cabaret circuit when he was fresh out of Cambridge in 1961; they got no raves and he does not do them any more.

Besides being no singer and no comedian, Frost does not remotely approach being a sex symbol. The comparison with his predecessor is striking. The women who wait in adoration for Griffin at the door of his theater each night have no counterparts at Frost's theater. While Griffin's eyes show up bright blue on any decent color television, it is difficult to tell exactly what color eyes Frost has even from directly in front of him. Griffin gives off a glow of broad-shouldered, beach-romping good health, while Frost is sallow and slope-shouldered and so nearly concave-chested that he seems likely to be giving off tuberculosis germs. His face is long—too long in the jaw—and his hair is thin. His limbs are thin, too, but at the same time he is ample at the midriff. And while it is reported that he was a fine soccer player as a teen-ager in the English Midlands, it is hard to imagine him with the strength even to take a good kick at the ball.

The Frost show is currently seen on 63 stations which are independent purchasers, rather than members of a network. The difference is that a network show goes out simultaneously from a single tape to member stations, while a syndicated show is recorded on a master tape—which, in the case of the Frost show, is jetted to a Westinghouse-owned station in Pittsburgh where 40 copies are made for stations which have contracted to buy the show. Some independent stations, like Metromedia's Channel 5 in New York, show the program in their own prime time (8:30 to 10).

Some network stations buy the show to fill air time when the network does not send them anything. Several C.B.S. affiliates were buying the Griffin show from Westinghouse for afternoon viewing before they began getting it from the network in July, when C.B.S. went into the late-night talk-show business with Griffin after having sat by during 13 years of talk from N.B.C.'s "Tonight"—show and two years from A.B.C.'s "The Joey Bishop Show."

Eleven days ago, Bishop, as last-rank network host, announced that he had done his final program. Interim hosts will fill in until Dec. 29, when he will be replaced by Dick Cavett, who had been plugged into several vacant prime-time slots last summer with a talk show which was a *succès d'estime*, if not a hot input into the Nielson rating boxes. Like Frost, Cavett is a wordy interviewer, one who makes no effort to hide his Nebraska Badlands-via-Yale interest in such things as settling with Mary McCarthy on how to pronounce Vladimir Nabokov's name (na-BOK-off).

THE syndication business is risky; though the stiff overhead of the elaborate news facilities of the networks does not exist for the syndicator, neither does it own a reliable stable of ongoing programs being picked up by member stations to cushion the effect of the inevitable failures each season. Westinghouse claims to have spent nearly \$30-million before starting to make money out of syndication. They have made most of it from "The Mike Douglas Show," an afternoon variety program, which is sold to 180 outlets.

Apart from getting more money, Griffin left Westinghouse for C.B.S. because he was anxious to do a topical show. Now he is on the air the same night he is taped; in syndication, it may be a month before a tape is passed down from the largest to the smallest outlet.

As to why Westinghouse picked a new host so different from the proven Griffin, a corporate executive says: "We looked down the list of candidates who can carry the talk-show format for 90 minutes—and, believe me, the list is smaller than you think—and we decided that instead of getting a carbon copy of all the other people we'd get a product that is distinctive. David is that. We were aware, after all, that there are a lot of talk shows on the air now. Five years ago, this kind of format, where literate talk is king, wouldn't have made it. The public wasn't ready. We think it is today."

For his part, Frost was anxious to do more American television. He had been introduced to audiences here in 1962 in the same way he had become an instant success on British screens at the age of 22—through "That Was the Week That Was," a satirical review which was considerably sparkier under the sponsorship of the B.B.C. than it was under the more cautious American advertisers. In 1968, Frost was brought back to American television by Westinghouse to do a series of thoughtful interviews with the Presidential candidates. He took on the new talk show despite a commitment to do three shows a week this season for

British television, on which he is a *lingpin* figure, second only to the Prime Minister in general recognizability. Doing eight shows a week has kept him making dashes every three days between London and New York. He tapes his American shows on Monday, Tuesday and Wednesday, flies late that night or first thing Thursday morning to London for tapings on Friday, Saturday and Sunday, then flies back to New York in time to start over again.

Asked if he does not take a psychological or physical battering from his trans-Atlantic flitting, Frost smiles broadly and answers: "Why, no. My body is very gullible. When I get off a jet, I just say: 'Body: It's 7 o'clock. Limbs: 7 o'clock. . . .'"

THE David Frost Show" began in July on 37 stations. His format is more Spartan than that of most talk shows. He has no second banana like Johnny Carson's Ed McMahon on the "Tonight" show, Bishop's Regis Philbin or Griffin's Arthur Treacher. He does have a superior 11-piece band led by Billie Taylor (Griffin took the old band with him) but it is set up backstage out of sight of the audience. The host's desk, hallowed on other shows, is done away with, leaving only the swivel chairs in the talking area—referred to in the business as "home base." Frost has a special liking for going down to perch on the apron of the stage to talk with a guest or to engage members of the audience in conversation on camera.

Frost tries to build his shows around themes: spies, or the history of vaudeville at Harlem's Apollo Theater, or a show where the audience is composed of identical twins (with a few triplets thrown in). If guests have nothing special in common, he will aim for them to be pointedly dissimilar: Cesar Chavez matched with a wine-taster; Shelley Winters planted in the first row of the audience to upbraid—with tears—William Buckley's war theories; Joe McGinniss, author of "The Selling of the President," vs. Republican Leader Gerald Ford.

The basic staff that puts the Frost show together consists of four talent bookers, three writers, a producer, an associate producer, and a "creative consultant." They

are a mix of men experienced in putting out talk shows and young people with no direct experience in the medium, who are expected to come up with a high quotient of good ideas to set off the show from its competition. They include Jonathan Reynolds, a former office hand of Senator McCarthy, John Berendt, a former Esquire and Holiday editor, and Jeanne Vanderbilt, who knows the society set and a lot of other people

besides. The veterans include Walter Kempley, former head writer for the Carson show (where he was reputed to make \$1,000 a week; with Frost, he gets \$1,300), Carol Wendt, a smooth blonde from the quiz-show circuit, and Bob Carman, who came to Frost via Jack Paar, Carson and Bishop. The producer, Peter Baker, and the "creative consultant," Neil Shanor, are both former journalists who are henchmen of Frost from British television.

Unlike the staffs at the Griffin and Carson shows, where regular daily meetings are convened in an organized fashion, the Frost staff seems to operate mainly on a sort of corridor-jumping whisper circuit on their cramped third floor of the Little Theater. Full staff meetings sometimes never get off the ground for more than a week. Yet each person seems to know promptly when a guest has missed a plane from Athens and must be replaced at once or when a guest has been privately told by Frost after a good showing that he must come back the following week. The only obvious item staff members have in common is the Plexiglas board in each office marked in crayon with the line-up of guests for coming shows. Frost is rarely on the third floor. "But I am keeping track," he says. "I initiate many of the bookings and approve them all."

FROST has frequently managed to extract more than the usual chit-chat from his guests. He got Adam Clayton Powell, in a rambling, faintly malevolent 50-minute interchange, to claim that he knew of a conspiracy to kill American leaders, black and white, but wouldn't tell the public about it because he'd "paid his dues" and didn't "care any more."

"Well, I think that's a great tragedy," Frost said with the sorrow of a Methodist minister's son. Powell gave out an unhappy grin in return and answered: "Yes, it is."

Frost also made some front pages the morning after a taping in which he induced the normally stiff-lipped Ted

Sorensen to conjecture that if Teddy Kennedy's conduct was so bad after the accident at Chappaquiddick, maybe he

shouldn't run for President in 1972. Sometimes, Frost simply manages to bring out somebody in a small way, as when he coaxed out of a shy Raquel Welch, in a conversation on love mainly carried by Clare Boothe Luce, the notion that "the mind is the most erogenous zone."

Frost is filled with pride over his skill at breaching the milliwatt glare of the studio and creating a private line between himself and his guest. His ideal achievement comes, he says, when an Arthur Godfrey leans over and says: "Want to know a little secret?" and proceeds to tell how he has made a personal contribution to keeping down world population by having an operation on his privates. "That's what I aim for," exults Frost, "for a man to feel comfortable enough on my stage to say, 'Want to know a secret?'" Though an admission of sterilization is not usual talk-show fare, Frost has since shown that it was no fluke. On a show two months after Godfrey's revelation, actor Harve Presnell also volunteered the fact — without knowing anyone else had done the same—that after the birth of his last child he had "had it fixed."

Sometimes, the Frost knack for getting what a guest is really thinking is made clearest when the person has been shuffled from one talk show to another in a given week to publicize a new book or movie. First-time actress Angelica Huston, daughter of the director John Huston, for example, appeared to be uncomfortable while doing the circuit with Assaf Dayan to plug their movie, "A Walk with Love and Death." But it was not long into the Frost interview before she unburdened herself of what she

seemed to have been thinking during the rest of the week's time on camera—something even her co-star did not know:

FROST: Do you think of him [John Huston] as the director or your father?...

ANJELICA: Yes—obviously, it's my father, but also John Huston. I feel actually that I ought to say now that I don't really think I've done him justice in the film and that I'm very sorry about it. ...I mean, it's a personal thing, and I feel it's awful. There are so many young girls who are waiting for the opportunity—dying. They kill themselves to get into acting and to get into a movie—not only a movie just by any director, but a movie by John Huston. I was handed it on a plate, and I felt really bad today about that. ... It really shocks me to look at myself two years ago and see that I went into it without the preparation that I should have had. I just wasn't prepared, and I shouldn't have been that selfish to take it, I don't think. ...

FROST: I think you're magnificently honest about what you feel. ... Assaf, I'm sure you'd probably disagree with Anjelica, too, and tell her she's much better than she thinks she is.

DAYAN: Absolutely. ... We never really discussed it, but I didn't know she felt that way. It's the first time I've heard about it.

FROST gets a high proportion of heart-felt answers not so much because he asks ingenious questions, but because he asks plain—sometimes even silly—ones with uncommon fervor. It is impossible not to believe that he really, really wants to know what you think. The fact that Frost is not a great wit also helps to keep people at ease. While he does get off occasional one-liners, they are neither numerous, memorable nor predatory, so that a guest feels in no danger of being dismissed with a wisecrack for a serious thought. Frost is rarely in the dark about whatever subject a guest talks on; apart from a close review of research notes before the

show, he is an omnivorous reader of publications from both sides of the Atlantic. He can often be seen at an airport newstand while his flight is being called, grabbing as many papers and magazines as he can hold.

Except for a jovial backstage "Hello" during the commercial break just before a guest comes on, Frost does not normally see the people with whom he will talk until they walk on stage. That way he is able to muster maximum air-time curiosity. "The exception," says a talent booker, "will be a very pretty girl. He may ask her out for lunch or dinner."

He does not volunteer opinions about the other talk shows except to say he does not approve of the dealings he sees in show-biz trivia. "After a singer does his number, I don't think people want to hear him have a good chortle with his host over the last time they were climbing the walls together in Los Angeles."

AFTER singer Mel Torme did his number on the Frost show, the host slouched over the top of the piano for 25 minutes while he asked Torme to sing his choices for the most romantic, the saddest, the wittiest lyrics from the popular songbook, then had Torme give a short lesson on the harmonic structure of rock, then persuaded him to sing a song of his own he hadn't sung for 15 years. The segment ended with an exchange which could hardly be attributed to any other talk show:

FROST: You've been giving us a marvelous panoply: a veritable panoply of music.

TORME: Pistache is the word.

FROST: A pistache, but in addition ...

TORME: A pottpourri.

FROST: A pottpourri, a pistache, a veritable garland of ...

TORME: It was a garland of loveliness, wasn't it?

FROST: We've been twined in a garland of loveliness. ...

While Frost can be relentlessly persistent in his pursuit of an answer, as with Powell, he is sometimes content to put people together, sit tight, and listen. He said nothing at all during a pair of diatribes offered simultaneously by Jacqueline Susann and John Simon, in which she alternately told him he was a nobody and a very nice man, while he told her that she was lying through her false teeth—all on the subject of whether her latest book, "The Love Machine," was art or trash.

~~The~~ Frost interviewing technique is built on a fierce but ~~somehow~~ not threatening concentration on each guest. He has a way of hunching up his limbs, jutting his head forward and staring across at the guest with such singular attention that he has the quality of a bemused and slightly undernourished bird of prey transfixed by a being it finds too fascinating to attack. That concentration is maintained a bit indiscriminately for some tastes. One viewer says: "When he gets so goddamn deferential to some of those bores, I'd like to slap his face."

Frost's unselective enthusiasm for almost everyone on or off camera is tainted by no apparent falseness. People fuel him. Early on an afternoon this fall, he could be seen at Sardi's, three doors from the theater, being as attentive, good-humored and deferential

to a Midwestern tourist couple as to the mighty of show business. "What a joy to have talked with you," he exclaimed, backing away from their table almost unwillingly. "I do hope we'll meet again soon. ... " Later in the afternoon, he talked with a woman in his office with exactly the same level of hospitality he had extended to the tourists. It was hard to say whether he had ever met the woman before, until she was introduced as his sister, just in for a visit from the hospital she and her husband run in Nigeria.

WHETHER the Frost show will survive is in part a question of how many talk shows people will watch. Each network now has a daily 90-minute entry at 11:30. Advertisers are partial to them because they draw a high audience turnover in a given week. George Huntington of the Bureau of Television Advertising compares them to magazines sold on newsstands as distinct from magazines sold by subscription; since the audience is not bound from episode to episode by dramatic plot, it simply drops in on a show presenting a guest it particularly wants to see, much as a passer-by is attracted by the cover of a magazine.

The late-night audience is also attractive to advertisers because, says Mr. Huntington, "these people are on balance younger, better-off and more innovative than prime-time viewers." Lower-income factory workers who have an early-morning shift, for example, are likely to be asleep by the time the late shows are revving up.

The rates for late-night talk-show advertising are, by the standards of prime time, cheap. The Carson show, at \$17,000 a minute, gives a seller a shot at network time which would cost more than \$50,000 in prime time. Rates for time on a syndicated show are set by the local station. They can buy the Frost show for about three times what they charge an advertiser for one minute. Since a 90-minute segment will include 15 advertising minutes, the revenues generated could be five times the rent of the tape. "But it's not always easy for the station to sell this time," says Westinghouse executive Dave Henderson. "In the summer, especially, it may go begging. We take that into consideration when we sell the product." Though Westinghouse releases no figures, it is reported that it sells each tape for as much as \$15,000 (to KTTV in Los Angeles) and for as little as \$5,200 (to KXLF in Butte).

Talk shows are cheap and easy to produce compared with dramatic series. They use a simple set, few rehearsals and small staffs. Guests are paid the union minimum of \$265. The best-paid stars do not gripe at the rate, because, while they may not need the exposure, they usually do have a cause to plug. Even the Administration has pushed from time to time to get spokesmen on the air (Spiro

Agnew did a spot on the Carson show).

In New York, the Frost show is seen from 8:30 to 10—the heart of prime time. On most evenings it trails the network offerings in ratings. But building a talk-show following is a slow process, and Westinghouse is happy with the show's progress here and around the nation, where it is being sold to a new outlet at the rate of once every 10 days.

The critical view has been generally favorable. In an unsigned review, Variety said: "For intelligence and show biz values, the Frost show cuts the three network late-fringe jabberjacks to pieces." Reviewing the show on which Frost engaged Adam Clayton Powell, Lou Cedrone of The Baltimore Evening Sun wrote: "It was the kind of interview Johnny Carson has never known... some of the most provocative conversation the tube is giving us at the moment." Jack Gould of The Times had reservations about Frost's opening show. ("He was a visitor in search of a format, seldom very amusing and deferential enough to be an assistant to a television vice president"), but after the program had shaken down for two months he wrote that Frost was able to "draw out celebrities, including performers, so that in the course of 90 minutes, the quotient of intelligent substance is remarkably high."

THE American and British television shows are only two items on the Frost weekly agenda. "David may be good with people, but he is better with business," says a friend. Frost has managed in 10 years to spring himself out of a childhood spent in the modestly kept family of a Methodist minister in backwoods English parishes into a position of considerable wealth. At 30 he is probably a millionaire. He is on top of or associated with a maze of enterprises that includes David Paradine (his middle name), Ltd., which simply hires out its product, David Frost; David Paradine Productions, Ltd., which produces films for sale to television and theaters, David Paradine Documentaries, Ltd., which produces films for industrial and educational markets, and Hellespont Productions, which hires out the American show's producer and "creative consultant" to Westinghouse.

The niftiest of all Frost's business maneuvers was his unexpectedly successful formation three years ago of a syndicate which, in competition with better established groups, was awarded the right to take over weekend programming on one of London's two commercial television channels. (Under the British licensing system, one outfit is responsible for broadcasting on weekends, another for weekdays.) With his friend Antony Jay, Frost was co-author of "The English," a bestseller there and here in 1967 and 1968, and he is also executive producer of a movie, now in the final stages of editing, called "The Rise and Rise of Michael Rimmer." It is about a man who takes over all sorts of businesses via computers.

"David is very sharp, but he is most certainly not an intellectual; he doesn't ponder anything too long and isn't terribly interested in socializing with people who do," says an associate from one of Frost's British enterprises. Many of his friends are businessmen. He prefers to relax with them rather than with the show-biz types with whom a host like Bishop is most content. It was possible for Frost to gather together the consortium of financiers for London Weekend Television, Ltd., only through his natural ease with men like Arnold Wienstock, chairman of General Electric of Britain, Sir Donald Stokes of Leyland Motors and David Montagu of the banking family. In this country, Frost's best friends are Clay Felker, the editor of New York magazine and another talented man with a dollar, and John Freeman, British Ambassador to the United States.

Frost gives the impression of being attentive toward where he is on the verge of going but indifferent to where he stays. In London, he owns a townhouse maintained by a Spanish housekeeper since he is gone far more than he is there. One basement wall is covered with a photomural of Manhattan by night. In New York, it is only recently that Frost got around to taking a suite in the Hotel Lombardy. Before that, he stayed in Felker's East Side apartment when he was in town.

Much of Frost's day in New York is spent on the top floor of the Little Theater, which

has been converted into his office and dressing room. It is reached by pressing a button in the clinkity backstage elevator which is labeled "DO NOT PRESS." The office contains a desk made out of a long table with a piece of green curtain cloth tacked across the front legs, a gaggle of mismatched chairs, a large Plexiglas booking board opposite the desk, and numerous picture hooks on the walls but no pictures. Propped against the air-conditioner is a small white box with a hand-lettered legend: "A Box of Smile from John and Yoko." Opened, it reveals a mirror just large enough to catch your mouth.

Staff members come up from the floor below during the early afternoon with background notes on the evening's guests. They stop coming by 5, and Frost spends the next hour alone underlining passages in the notes. His calls are taken by a dark-haired, dark-eyed assistant named Cate Ryan. He introduces her as a graduate of the Convent of the Sacred Navel, though she looks more like a pompon girl from a State U. Around the theater, he addresses her simply as "Sacred Navel."

Cate Ryan's counterpart in London is Joan Pugh. She is a pretty, even shapely, mother of two but she seems to keep in reserve a sprig of severity which discourages Frost or anybody else from calling her anything more frivolous than her given name. She says, after some serious thought: "Except for one thing, David acts exactly the same here as in London. The only difference is that here he says 'sked-ule' and in England he pronounces it our way: 'shed-ule.'" She is frequently in New York for a day, but only a day; it embarrasses her to admit that she comes over with Frost simply to get the mail done on the seven-hour flight. "It's a marvelous time to work," she says. "No telephones."

Frost is a bachelor. He is seen most often here with Bernadette Carey, a black journalist now working for Vogue, and in England with Jennie Logan, a blond singer. Whenever he can, he spends time with his mother, who lives 120 miles from London in Beccles, her husband's last parish. She has been widowed for three years.

FROST claims that his schedule is a pleasure, but to others it is fearful. In the first half of a recent week, he flew to New York from London on Monday morning after doing his weekend shows, taped two 90-minute shows that evening, flew to Washington first thing Tuesday morning for a taping on a local station, spoke at a luncheon meeting of the Ad Club of Washington, dashed to the airport for a flight back to New York to do two more shows that evening, then taped just one show on Wednesday so that he could catch a late plane back to London for Thursday meetings on his movie and to prepare for his weekend shows.

Just what keeps him zooming on multiple trajectories as showman and businessman is hard to say. While his reported salary of \$10,000 a week for the five shows here might seem worth the weekly crossings in comparison to the much smaller sum he makes for a weekend of British television, Frost watchers do not see him undertaking the shuttle primarily for money. He has no yacht, no art collection, no upkeep on Onassis-style watering places and, until Westinghouse pushed him into a fitting room, no suits from anywhere but off a rack. In any case, Frost the entrepreneur had become wealthy before he started the show here. At Weekend Television, Ltd., for example, he collects from both the performance and investment sides of the enter-

"I think what keeps David running so fast," says an associate, "is a fear of getting too involved in any one thing or with any one person. He acts the same with everybody, you know, no matter who it is. And he never gets mad at anybody—that would mean getting involved. No; it's impossible to do as many things as he does and be very deep in any of them."

FROST himself offers a simple explanation of what makes him go. "I enjoy it," he says. "Otherwise, I would stop. And then, I suppose, I've got in me the old Methodist trait of never wasting a minute."

As for what he has in mind for the next few years, he insists that it is nothing different from what he is doing now. When asked about the longer view, Frost is at his most airily elusive. He squints in concentration for a moment before lighting into a smile. "I think it would be a marvelous culmination of my business career to be president of BOAC. And as a television host, I can think of nothing more exciting than to interview General de Gaulle on the third day when he rises." Seeing that the answers do not satisfy, he adds, "Well, I do have an idea of where I want to be at 50. But I'll be damned if I'm going to tell anybody."

Though he denies it, in England the thought is often raised in print that, by the age of 50, Frost wants to be Prime Minister.

Some individuals are most interesting in repose, both in photographs and in life. Frost is better defined in motion. Going over his notes before the 6:30 taping, he tends to leave his mouth open with the lower jaw slightly in front of the upper, giving him a witless look. With bags drooping beneath his eyes and his natural pallor encouraged by the bad light of the windowless office, he looks more like himself in wax than a host who is about to carry a talk show for an hour and a half.

But he begins to perk up when the make-up man and wardrobe mistress come, and by the time he is on his way down in the elevator a transformation is in full progress. His lower jaw is back in line and his eyes, while still of no particular color, take on a sparkle. Backstage, he takes off his jacket and allows a small battery-pack radio system to be hung from his chest by a halter. With it, he can talk with his technical director from anywhere in the theater.

Frost turns briefly to talk with two acrobats whom he has decided to interview while the three of them are bouncing on a trampoline. Then he walks to a toe mark initialed "D.F." just back from where he makes his stage entrance. The stage director counts off the last five seconds. When Frost is on that toe mark, for unknown reasons he begins to twitch; sometimes he is so rocked with spasms that he seems in danger of popping a key joint out of place.

The show starts at the instant he says to the music director: "Owh-kay, Bill-leh." The band blares and in the theater the applause signs blink. Frost zips off his toe mark and bursts between the panels that serve as a curtain. The droop in his face of eight minutes ago has vanished. At the instant the studio lights hit his face it is as if a circuit is closed—his smile snaps on. The people smile back. "What a joy to be here!" he tells them.

Coming down in the elevator, Frost had said: "I love that moment when the band starts up and I'm on my way on stage. I really have great hopes that in those 90 moments something unpredictable and marvelous will happen each time. That's the unpredictability which can exalt television. I'm always watching for those moments; they're what I live for." ■

“The late-night audience is attractive to advertisers because ‘these people are younger, better-off and more innovative than prime-time viewers.’”

PETER HELLMAN has written for the Sunday magazines of The Washington Post and The Los Angeles Times and for New York magazine.



ZERO HOUR—Five seconds before show time, Frost, still twitching, toes a mark behind stage. Then he will zip off, his smile will snap on, and he will say: "What a joy to be here!"

TALK-SHOW MEN—Newcomer David Frost is flanked by two big guns.

N.B.C.'s Johnny Carson (left) and...





TALK-SHOW MEN—Newcomer David Frost is flanked by two big guns,

N.B.C.'s Johnny Carson (left) and C.B.S.'s Merv Griffin. Since July, the stations showing Frost's syndicated, non-network show have increased from 37 to 63.

A true nightmare
is not just a bad dream, it is
**'The Most Terrifying
Psychic Experience
Known to Man'**

By EDWIN DIAMOND

THE time is after midnight at Mt. Sinai Hospital on upper Fifth Avenue in New York City. In a small cubicle the size of a walk-in closet a woman in her late twenties sleeps quietly. An array of tiny wires, pasted to her head and other parts of her body, leads into a small switchbox above the bed—the now-standard electroencephalograph (EEG) apparatus for measuring the activity of the sleeping and dreaming brain.

EDWIN DIAMOND is a senior editor at Newsweek and the author of "The Science of Dreams."



**'We are fighting the fight of revolutionaries
—these features, the terrorism of the underground
... "The kidnapping of the U. S. Ambassador**



In Opposition. The rebel kidnapping of the American Ambassador in S
Brazilian left's cause. It also coerced the Government into releasing 15 political
envoy's life. Shown above, 13 of those who were fre

able as Copacabana, which is no
longer as fashionable as Ipanema,
which is no longer as fashionable as

daughter of a wealthy, conservative
family who lived nearby; Elena was
now much wanted by the police.

UNITED STATES GOVERNMENT

RA
Memorandum

TO : Mr. Bishop *EB*
FROM : M. A. Jones *my*
SUBJECT: DAVID FROST SHOW
METROMEDIA TELEVISION

DATE: 1-7-70

Tolson _____
DeLoach _____
Walters _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

MA Jones

Captioned program is seen five times weekly on local Channel 5 between 8:30 and 10 p.m. Since 12-2-69, this program has been monitored each evening by a supervisor of the Crime Records Division. During that time, no material of interest to the Bureau has been presented and, accordingly, no memoranda have been prepared concerning this television program.

Since regular monitoring of this program has proved to be entirely nonproductive over a period of time, it is felt that this daily monitoring should be discontinued. It would appear advisable, however, to check Frost's guest list before each program and where interviews of possible interest to the Bureau are scheduled, that program would be monitored.

RECOMMENDATION:

That regular monitoring of "The David Frost Show" be discontinued and that the above policy be adopted regarding this program.

~~1 - Mr. Tolson~~
1 - Mr. DeLoach
1 - Mr. Bishop
1 - M. A. Jones

REC 25

62-113227-3

JAN 8 1970

CRIME RECORDS

395

JAN 13 1970

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b7c

UNITED STATES GOVERNMENT

Memorandum

Tolson _____
DeLoach _____
Walters _____
Mohr _____
Bishop _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan ☒
Tavel _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

TO : Mr. Bishop *BIA*

DATE: 12-9-69

FROM : M. A. Jones *MAJ*

SUBJECT: DAVID FROST
METROMEDIA TELEVISION *England*

My memorandum of 12-5-69 summarized the meager information we had regarding captioned individual's background. The Director instructed that a check be made of Legat, London. This morning Assistant Legal Attache Alden McCray, using a cost-free line, telephonically furnished the following information regarding Frost.

Frost is one of the best known English television personalities. He appeared first in approximately 1962 with a Rowan and Martin-type television program in London. After two or three years, this program ran out of script material and Frost subsequently switched to an interview-type program, which he has been doing ever since. *J*

Frost is a young man and, as he has matured, his programs have become more controversial and he has included more and more controversial-type guests on his program. It was believed that Frost had pretty well "used up" the English television audience and as a result was now conducting his television program in the United States. He was not known to have any derogatory background in England.

RECOMMENDATION:

For information. *W.H. Hy*

- 1 - Mr. DeLoach
- 1 - Mr. Bishop
- 1 - Mr. Sullivan
- 1 - Foreign Liaison Unit
- 1 - M. A. Jones

(9)

59 DEC 16 1969

REC 13

EX-102

18 DEC 11 1969

CRIME

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b7c

UNITED STATES GOVERNMENT

Memorandum

TO : *G* Mr. Bishop

DATE: 3/1/71

FROM : M. A. Jones *[Signature]*

SUBJECT: APPEARANCE OF ACTRESS "VIVA"
ON "DAVID FROST SHOW"
WTTG, CHANNEL 5, 2-25-71

cbys

Tolson	✓
Sullivan	✓
Mohr	✓
Bishop	✓
Brennan	✓
Callahan	✓
Casper	✓
Conrad	✓
Dalbey	✓
Felt	✓
Gale	✓
Rosen	✓
Tavel	✓
Walters	✓
Soyars	✓
Tele. Room	✓
Holmes	✓
Gandy	✓

*6711
48
23*

Captioned individual appeared on Frost's program and during her interview she was highly critical of the Government's position in the Berrigan case.

"Viva" has been described as an Andy Warhol "superstar." She has been the featured female performer in many of his films.

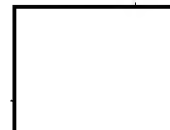
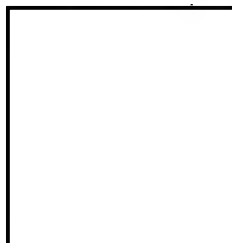
Warhol, of course, is regarded as the leading producer of so-called "underground films." He was the subject of a Bureau Interstate Transportation of Obscene Matter investigation, Bufile 145-4011, which involved his film, "Lonesome Cowboys." This production was typical of the type of thing Warhol deals in. It depicted homosexuality, male and female nudity, and was filled with obscene words, gestures, and phrases throughout.

The only reference to "Viva" in our files relates to her role as the leading female performer in the above film. She was described as using the name "Viva," in Warhol's films, and it was said that her true name was Susan Hoffman. A search of our files, as well as appropriate reference material in the Bureau Library, under this name, developed no additional information or background which could be identified with this female actress.

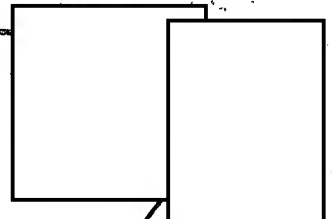
RECOMMENDATION:

For information.

- 1 - Mohr
- 1 - Bishop
- 1 - M. A. Jones



15 MAR 3 1971



62 MAR 1 1971

(5)

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Bishop

DATE: 12-5-70

FROM : G. E. Malmfeldt

SUBJECT: APPEARANCE OF FORMER ATTORNEY
GENERAL RAMSEY CLARK ON DAVID FROST
SHOW TELEVISED ON 12-4-70
WTTG-TV, CHANNEL 5

Tolson _____
Sullivan _____
Mohr _____
Bishop _____
Brennan, C.D. _____
Callahan _____
Casper _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

As you will recall, New York airtel to Bureau 11-19-70 (attached) reported former Attorney General Ramsey Clark had taped an appearance on the David Frost Show on 11-18-70 and that this particular show was to be televised on 12-4-70. Washington television station WTTG-TV Channel 5, carried this show on 12-4-70.

**(PREVIOUSLY SUBMITTED)*

The attached airtel accurately reports the substance of Clark's comments. In addition to the information set forth in this airtel, during a portion of the program Clark indicated agreement with Frost's remarks that Clark seems to think that the fight against organized crime was given sufficient weight too late and the fight against subversives was given too much weight for too long. Clark expanded on this by saying that we were well into the 1950's when the FBI was denying the existence of a Mafia. Clark claimed the Mafia had been in this country before 1900. Clark further stated the Mafia is a small factor in the crime in America. He said the Bureau came into the investigation of organized crime very late and somewhat reluctantly. Clark suggested the reason for the Bureau's alleged reluctance was because this was a hard, new field that takes a lot of manpower to come up with a few results.

Insofar as Clark's remarks regarding the three most important qualities he feels the next Director of the FBI should have in order to be appointed by the President and confirmed by the Senate, Clark listed these as absolute integrity; a strong commitment to fact finding -- objectivity; and a capacity to work with thousands of people and inspire them, to bring out the best in them, to give them a sense of commitment to truth and justice.

Enclosure

- 1 - Mr. Sullivan
- 1 - Mr. Bishop
- 1 - Mr. Jones
- 1 - Mr. Malmfeldt

(5)

NOT RECORDED

203 DEC 15 1970

DEC 11 1970

CONTINUED - OVER

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b7c

62-113877-316
ORIGINAL FILED IN

57 DEC 17 1970

Memorandum to Mr. Bishop

Re: Appearance of Former Attorney General Ramsey Clark on
David Frost Show

The last portion of Clark's appearance on this program covered a wide-range of topics as set forth in the attached airtel. He very clearly indicated his obvious strong support for the sociological approach to the solution of the crime problem.

RECOMMENDATION: For information.

b6
b7c

FBI

Date: 11/19/70

Transmit the following in _____
(Type in plaintext or code)Via AIRTEL _____
(Priority)

Mr. Tolson ✓
Mr. DeLoach ✓
Mr. Mohr ✓
Mr. Bishop ✓
Mr. Casper ✓
Mr. Callahan ✓
Mr. Conrad ✓
Mr. Felt ✓
Mr. Gale ✓
Mr. Rosen ✓
Mr. Sullivan ✓
Mr. Tavel ✓
Mr. Walters ✓
Mr. Soyars ✓
Tele. Room ✓
Miss Holmes ✓
Miss Gandy ✓

TO: DIRECTOR, FBI

FROM: SAC, NEW YORK

SUBJECT: APPEARANCE OF RAMSEY CLARK
ON DAVID FROST SHOW, NEW YORK CITY
11/18/70
INFORMATION CONCERNING

On 11/18/70, Special Agent [redacted] of the New York Office attended the David Frost Show, located in the vicinity of West 44th Street and Broadway, New York City. Shortly after entering the theater, the individual conducting the "warm up session", prior to DAVID FROST's appearance and the actual taping of the show, announced for the first time to the audience, guests which were to appear that evening. RAMSEY CLARK, former Attorney General, was announced as the feature guest.

At approximately 8:30 p.m. the cameras went on, the taping began, and DAVID FROST appeared on stage. Almost immediately RAMSEY CLARK was announced as the first guest and walked on to the stage.

Inasmuch as Special Agent [redacted] was seated near the front of the studio, in the glare of camera lights, and due to the obvious need for discretion since the TV cameras occasionally panned the audience, no notes were taken; consequently, the following information is based solely on his recall of comments made during the show.

② - Bureau
1 - New York

NOT RECORDED

DEC 11 1970

DEC 15 1970

ORIGINAL FILED IN 62-113877-317

b6
b7c

Approved: [Signature]

Sent _____ M Per _____

57 DEC 17 1970 Special Agent in Charge

NY

DAVID FROST's lead question was why after years of silence, and a policy of no interviews, did Director J. EDGAR HOOVER of the FBI finally grant an interview to the Washington Post attacking you. CLARK replied he didn't know. He implied it might have been comments in his recently published book but stated it was hard to understand inasmuch as his book being concerned with crime in America necessarily included comments about the FBI, as it would be impossible to discuss the subject otherwise.

FROST asked him how long he has known Mr. HOOVER, and CLARK replied he has known Mr. HOOVER since he was a young child and that Mr. HOOVER's name has been a household word all his life due to Mr. HOOVER's relationship with his father.

When FROST asked CLARK about constant claims re the immense personal power Mr. HOOVER possessed, CLARK replied Mr. HOOVER is an example of the rare situation where a man rises above an organization he heads, with his personal power actually surpassing that of the organization. When queried regarding Mr. HOOVER's relative power as compared against the Attorney General, CLARK stated even though Mr. HOOVER is legally subordinate to the Attorney General, in actuality Mr. HOOVER has considerably more power and influence, and no Attorney General could ever remove him without the complete support of the President. He added even a President would hesitate to take on such a task due to the great public support Mr. HOOVER enjoys.

FROST then asked CLARK if Mr. HOOVER's power was principally due to the dossiers his organization maintains on virtually all prominent people in the country. CLARK responded even though the Bureau maintains extensive files, many indexed by name, he personally is unaware of any case where Mr. HOOVER ever used this information to intimidate anyone. CLARK was quite emphatic in making this statement, and he added that if anyone had been intimidated, it was self-intimidation due to their personal fears that information

NY

they imagined the Bureau to posses may be used against them at some future date. Clark discredited such fears.

At this time, FROST asked CLARK if he could name Mr. HOOVER's greatest quality. CLARK responded that it would be without a doubt Mr. HOOVER's constant pursuit of excellence throughout his career. He went on to state that due to Mr. HOOVER's efforts, the FBI had the highest standards of employment in the Federal Government, attracting agent personnel with exceptional academic backgrounds. This is especially obvious when the FBI as a crime-fighting organization is compared with local police forces which frequently employ individuals with only a Junior High School education. He stated the Bureau, up until 1950, employed only individuals who possessed a Law degree from an accredited Law School or who were Certified Public Accountants. Since then, the Bureau still requires at least a Bachelors degree and at least one year of graduate school. These qualifications, along with excellent salaries, make the FBI agents the most qualified law enforcement officers in the country.

Then FROST asked what his principal criticisms were of Mr. HOOVER. CLARK replied since 1965 the organization has lacked any personnel who would offer criticism of its operations. He said this is unfortunate, and such would be true not only for an organization but for an individual. He said criticism is necessary for a viable, progressive, responsive organization. The Bureau lacks this self-criticism and in fact, reacts to criticism from without. He continued, the organization has become too ideological and instead of being concerned with collecting facts as a fact-finding agency should be, the Bureau has instead too often treated their cases in a subjective manner. He compared the Bureau's agents in this regard to a judge who had made up his mind on a case prior to hearing the facts of the case. CLARK continued his criticism by stating that all too often the FBI has been guilty of playing a numbers game. He stated the Bureau would much rather break up a car ring, make a number of arrests and recoveries with a minimum of manpower rather than take on organized crime where they would have to utilize a larger number of agents with fewer results.

NY

At this time, FROST asked CLARK if there were any men around today qualified to succeed Mr. HOOVER as Director of the FBI. CLARK stated yes, he can think of a number of individuals, outside the Bureau, who are qualified. He added it would be a very important appointment for the President who makes it, adding he is delighted that since the new Omnibus Crime Bill the appointment will have to be made with the "advice and consent" of the United States Senate.

FROST then asked him to list the three qualities he felt were most desirable for a new Director of the FBI. Unfortunately at this time, an usher with the studio came down to Special Agent [redacted] row, leaned in front of him and told some young girls in the audience to quiet down or he would throw them out. Due to this disturbance, Special Agent [redacted] could not hear CLARK's comments regarding aforementioned three qualities.

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b7c

The portion of the show dealing with comments re Mr. HOOVER lasted approximately 20 minutes. During the remainder of CLARK's appearance, which lasted approximately another 20 minutes, CLARK discussed the following matters. CLARK called the Washington D.C. Crime Bill a tragedy, adding, however, that it wouldn't be that damaging because D.C. has one of the finest Police Chiefs in the United States, and he told CLARK in private conversation that he expected to utilize provisions of the Crime Bill which applied to him only perhaps a dozen times a year. CLARK then went on to recommend higher salaries for police, and more concern with rehabilitation and less with archaic concepts like minimum periods of detention. He stated emphatically malnutrition causes crime and used the Watts riots as evidence to support this belief, illustrating a direct correlation between areas in Los Angeles of greatest poverty and areas of greatest crime, both of which were Watts.

NY

DAVID FROST commented, near the end, of RAMSEY CLARK's appearance, that if J. EDGAR HOOVER desired, he could appear on the show and comment on qualities he feels desirable for a good Attorney General.

After the show, a representative for DAVID FROST advised the show was scheduled to be aired on 12/4/70.

October 23, 1970

62-113227-

b6
b7c

Dear [redacted]

Your letter of October 15th has been received and I can understand the concern which prompted you to write and furnish me your views. The FBI is strictly an investigative agency of the Federal Government and, as such, has no control over who appears on television or other mass media.

Sincerely yours,

J. Edgar Hoover

NOTE: Correspondent is not identifiable in Bufiles.

(3)

MAILED 21
OCT 23 1970

COMM-FBI

Tolson _____
Sullivan _____
Mohr _____
Bishop _____
Brennan, C.D. _____
Callahan _____
Casper _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

367

54 NOV 5 1970

TELETYPE UNIT ☐

ORIGINAL FILED IN 62-107665-

Oct. 15, 1970

Mr. Tolson	✓
Mr. Sullivan	✓
Mr. Mohr	✓
Mr. Bishop	✓
Mr. Brennan, C.D.	✓
Mr. Callahan	✓
Mr. Casper	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Tavel	✓
Mr. Walters	✓
Mr. Soyars	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

Mr. J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington D.C.

Dear Sir:

I was dismayed over a statement permitted to be
today over NBC national television network during
Frost Show--a statement by Gore Vidal, a sensati

Among Mr. Vidal's seemingly unsolicited remarks,
statements about the vice president of the United
States spilling from his mouth before he even seated himself, and
in which he rather obviously tried to solicit a rubber-stamp
of his position from Mr. Frost. Mr. Frost, while not dis-
associating himself with the remarks, fell short of endorsing
them.

Yet, Mr. Vidal pursued his opening vituperation with a
remarkable statement that in order for us to battle the
"system" (political), we could "blow up the capitol AND Mr.
Agnew!"

Would you please explain to me, why, in the name of freedom
of speech, we allow such dangerous statements to be broadcast
over the entire nation?

Advocacy of violence is intolerable, even masquerading as
smart-aleck entertainment. It does not go unmarked during
these troubled times for our country. We in California have seen
seen some of our government officials indeed "blown up".
We certainly don't take kindly to NBC's sponsorship of men
of Vidal's ilk.

I am wondering, too, at the rather curious position of Mr.
Frost. Is he a citizen of this country in which he finds so
much to question? I wonder what Mr. Frost's reaction would
be to an American entertainer on BBC, sponsoring, without
verbal disassociation, statements that the Prime Minister of
England or the Queen should be "blown up"? Or Parliament?
Would he bridle or giggle?

Sincerely

62-113227

NOT RECORDED

203 OCT 30 1970

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b7C
ORIGINAL FILE

Tolson _____
 DeLoach _____
 Walters _____
 Mohr _____
 Bishop _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Soyars _____
 Tele. Room _____
 Holmes _____
 Gandy _____

UPI-10

(AGNEW)

WASHINGTON--IN THE HEAT OF ANGER, NATIONAL GUARDSMEN APPARENTLY "OVERREACTED" AND MAY, IN A SENSE, HAVE BEEN GUILTY OF MURDER IN THE SHOOTING DEATHS OF THE FOUR KENT STATE UNIVERSITY STUDENTS, VICE PRESIDENT AGNEW SAID LAST NIGHT.

AGNEW APPEARED ON THE TAPING OF A TELEVISION SHOW WITH DAVID FROST IN A STUDIO OF KTTV IN LOS ANGELES ONLY A FEW HOURS AFTER PRESIDENT NIXON ASSURED COLLEGE PRESIDENTS THAT ADMINISTRATION OFFICIALS WOULD MUTE HOSTILE COMMENTS ABOUT COLLEGE STUDENTS.

UNDER QUESTIONING BY FROST, AGNEW SAID HE HAD GREAT SORROW OVER THE TRAGEDY IN OHIO BUT ADDED HE FELT THE GUARDSMEN, MOST OF THEM NO OLDER THAN THE STUDENTS, ACTED IN THE HEAT OF ANGER.

AGNEW SAID DURING THE TV PROGRAM, WHICH WILL BE Aired NEXT WEDNESDAY NIGHT BUT PARTS OF WHICH WERE MADE KNOWN IN WASHINGTON, HE FELT THERE WOULD HAVE BEEN NO SHOOTING HAD NOT MILITANTS HURLED ROCKS AND ATTACKED THE GUARDSMEN.

PURSuing THE QUESTION, FROST ASKED WHETHER THERE MIGHT NOT HAVE BEEN ANY DEMONSTRATION HAD NOT STUDENTS BEEN UPSET OVER THE MOVEMENT OF U.S. TROOPS INTO CAMBODIA.

AGNEW REPLIED THAT WAS POSSIBLE BUT SUGGESTED CERTAIN ELEMENTS WERE READY TO RIOT OVER ALMOST ANYTHING, INCLUDING THE LENGTH OF CHAIRGUTS.

AGNEW WAS ASKED WHETHER GUARDSMEN MIGHT NOT BE HELD RESPONSIBLE FOR "MURDER" IF IT WAS ESTABLISHED THAT NO SHOTS WERE FIRED AT THEM FIRST.

"YES, BUT NOT FIRST DEGREE MURDER," THE VICE PRESIDENT REPLIED. "THERE WAS NO PREMEDITATION BUT APPARENTLY AN OVER-REACTION IN THE HEAT OF ANGER."

AGNEW SAID THAT IT WAS HIS HEARTFELT OPINION THAT "WITH THE YOUNG PEOPLE TODAY RESTS THE HOPE OF THE NATION."

FROST ASKED HIM ABOUT INTERIOR SECRETARY WALTER HICKEL'S LETTER TO PRESIDENT NIXON SUGGESTING AGNEW'S SPEECHES HAD CONTRIBUTED TO A LACK OF COMMUNICATION BETWEEN THE YOUNGER PEOPLE AND THE ADMINISTRATION.

THE VICE PRESIDENT SAID HE DID NOT BELIEVE HIS "OLD FRIEND" HICKEL HAD READ HIS SPEECHES AND ADDED THAT HE BELIEVED THE OPINIONS OF YOUNGER PERSONS WERE BEING HEARD.

"BUT THE FACT THAT THEY ARE HEARD DOES NOT NECESSARILY MEAN THEY MUST BE HEEDED," HE SAID.

573--GES01A

NOT RECORDED

124 MAY 15 1970

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ORIGINAL FILED IN

51 MAY 21 1970

WASHINGTON CAPITAL NEWS SERVICE

via Yellow Envelope is a message on
 WASHINGTON CAPITAL NEWS SERVICE
 of President Nixon's correspondence
 should never have appeared in this form.

44-45339-140

UNITED STATES GOVERNMENT

Memorandum

TO : MR. W. C. SULLIVAN 5/9

FROM : MR. G. C. MOORE *he*

SUBJECT: STOKELY CARMICHAEL
RACIAL MATTERS - BLACK NATIONALIST

1 - Mr. DeLoach
1 - Mr. W. C. Sullivan
1 - Mr. Bishop

DATE: April 14, 1970

1 - Mr. G. C. Moore
1 - Mr. A. B. Fulton
1 - Mr. Nugent

Tolson _____
DeLoach _____
Walters _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

Purpose is to advise of appearance by notorious black revolutionary Stokely Carmichael on the David Frost television show 4/13/70. This was an interview-type program prerecorded in New York 3/25/70 and broadcast in Washington over Station WTTG.

Carmichael's initial and illogical comments regarding radio and television network discrimination against black entertainers brought him into immediate disfavor with his audience who jeered his comments in this regard. Surviving this, he then lurched into a prolonged argument with Frost over the relative merits of his political idol and mentor on the ideology of Pan-Africanism, Kwame Nkrumah, the deposed leader of Ghana. He denied the use of strong-armed tactics by Nkrumah in rising to power and blamed his overthrow on outside influences.

He viciously attacked the U.S. Government as tyrannical and repressive. He accused the Government of holding political prisoners and of repressive acts and murder against Black Panther Party members and white radicals. Carmichael identified the two evils to be dealt with in the world today as capitalism and racism. He predicted the U.S. Government will ultimately become fascistic. He laid the blame for tension between the races at the feet of white society and pointed to the U.S. treatment of the Indian as historical evidence of the unwillingness of whites to coexist with members of other races.

Carmichael identified Nkrumah as the black man he most admires and named former Nazi dictator Adolf Hitler as the white man who holds his esteem. He hastily pointed out that he condemned Hitler ethically and morally for his actions but that the genius of his organizing and spreading his ideology could not be denied.

Carmichael, contrary to his usual violent diatribe, attempted to sell himself as one in favor of nonviolence except in instances where aggressive action is forced upon his people.

Our New York Office monitored the above program and is submitting a verbatim transcript of same. This information will be given appropriate dissemination on its receipt.

ACTION: For information.

100-446080

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b7C

9 APR 20 1970

RACIAL INT. SECT.

June 23, 1971

62-713227-6

REC-11

ST 104



Dear

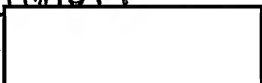
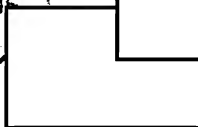
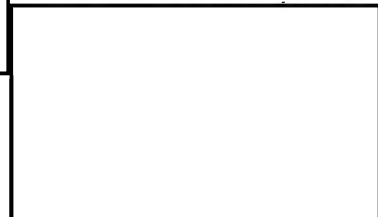
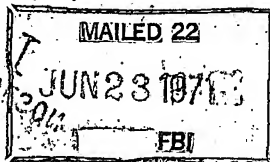
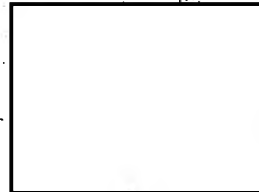
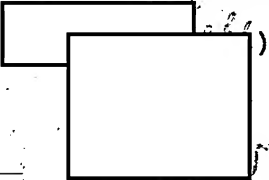


Your letter of June 15th has been received and I appreciate your furnishing your views concerning television programming as it exists in this country today. I thank you for your interest in writing.

Sincerely yours,

J. Edgar Hoover

NOTE: Correspondent is not identifiable in Bufiles.



MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson _____
Sullivan _____
Mohr _____
Bishop _____
Brennan, C.D. _____
Callahan _____
Casper _____
Conrad _____
Dalbey _____
Felt _____
Gale _____
Rosen _____
Favel _____
Walters _____
Soyars _____
Beaver _____
Tele. Room _____
Holmes _____
Gandy _____

JUN 30 1971

W
23

Mr. Tolson ☒
Mr. Sullivan ☐
Mr. Mohr ☐
Mr. Bishop ☒
Mr. Brennan, C.D. ☐
Mr. Callahan ☐
Mr. Casper ☐
Mr. Conrad ☐
Mr. Dalbey ☐
Mr. Felt ☐
Mr. Gale ☐
Mr. Rosen ☐
Mr. Tavel ☐
Mr. Walters ☐
Mr. Soyars ☐
Mr. Beaver ☐
Tele. Room ☐
Miss Holmes ☐
Miss Gandy ☐

Room 1525

15th June, 1971

J. Edgar Hoover, Esq.,
F. B. I.

David Frost Show

Dear Sir,

It was so interesting to read of a public figure at long last speaking out against the continual hogging of the television screens by extreme left wing elements, downright subversives, people even convicted of doing offensives, perverts and other unedifying types. Many who run these shows for money invite these people because they think that is what is wanted and so what is really a habit has grown up with producers and sponsors.

In Britain with only two programmes to speak of this has been going on for at least 15 years with all sorts of odd people appearing regularly on the screen.

Most of these shows drip poison in giving the impression that Vice and corruption are normal and all that is decent is to be continually mocked and derided.

This is really the fault of the crowd of good

copy: ☐

ACK
6-23-71

7-10

☐
☐

b6
b7c

citizens who look the other way through ^{laziness} ~~laymen~~ and
can't or won't protest.

To get some sort of organised opposition to this
filth a sponsor should be found for a small talk
programme poking fun at the leaders of the new
cult: even a crude satirical programme would do as
a start.

As one of the angry viewers I would like to help
start the ball rolling.

Yours respectfully,

(Mr) J

[Redacted]
(Nat:British)

b6
b7c

Room 1525

Royal Manhattan

44th to 45th Streets at Eighth Avenue
New York, New York 10036

Mr. Tolson	_____
Mr. Sullivan	_____
Mr. Mohr	_____
Mr. Bishop	_____
Mr. Brennan, C.D.	_____
Mr. Callahan	_____
Mr. Casper	_____
Mr. Conrad	_____
Mr. Dalbey	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Walters	_____
Mr. Soyars	_____
Mr. Beaver	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

15th June,

J. Edgar Hoover, Esq., DAVID FROST

EXP. F.B.I.

DAVID FROST SHOW N.Y.

David Frost Show

Dear Sir,

It was so interesting to read of a public figure at long last speaking out against the continual hogging of the television screens by extreme left wing elements, downright subversives, people even convicted of drug offences, perverses and other unedifying types. Many who run these shows for money invite these people because they think that is what is wanted and so what is really a habit has grown up with producers and sponsors.

In Britain with only two programmes to speak of this has been going on for at least 15 years with all sorts of odd people appearing regularly on the screen.

COPIES
JUN 18 1971

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23-71

REC-11 62-113227-6

16 JUN 18 1971

CORRESPONDENCE

b6
b7c

Royal Manhattan

44th to 45th Streets at Eighth Avenue
New York, New York 10036



- 2 -

Most of them shows drip poison
in giving the impression that vice and
corruption are normal and all that is decent
is to be continually mocked and derided.

This is really the fault of the crowd
of good citizens who look the other way
through laziness and can't or won't protest.

To get some sort of organized opposition
to this filth a sponsor should be found
for a small talk programme poking fun
at the leaders of the new cult: even a
crude satirical programme would do as a
start.

As one of the angry viewers I would
like to help start the ball rolling.

Yours respectfully,



(Nat: British)

b6
b7c

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. C. D. Brennan

FROM : R. D. Cotter

SUBJECT: APPEARANCE BY JOAN BAEZ
AT UNIVERSITY OF FLORIDA

1 - Mr. W.C. Sullivan
1 - Mr. Mohr
1 - Mr. Callahan

DATE: 6/9/71

1 - Mr. Bishop
1 - Mr. C.D. Brennan
1 - Mr. Gray
1 - Mr. Shackelford
1 - Mr. Cotter
1 - Mr. Wells

Tolson _____
Sullivan _____
Mohr _____
Bishop _____
Brennan, C.D. _____
Callahan _____
Casper _____
Conrad _____
Dalbey _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

Mr. Beaver

News media report that during the Director's testimony in March, 1971, before the Appropriations Committee, the Director stated, "I saw Joan Baez on the David Frost Show the other night. She came up from Florida where she tried to speak at the University of Florida. They wouldn't allow her. Yet, she appeared for 90 minutes on the David Frost Show." News media also report that a spokesman for the University of Florida, Gainesville, Florida, stated Baez was not denied permission to speak at the University and that she appeared at the University on 1/31/71. The Director inquired, "What about this?"

The above testimony occurred during discussions between the Director and Representatives John J. Rooney (D-New York) and Robert L. F. Sikes (D-Florida). Our Jacksonville Office has determined that Baez did appear at the University on 1/31/71. Her appearance was sponsored by ACCENT '71, which is another name for the Student Government of the University. Her appearance was sanctioned by University authorities. She gave a musical concert and did make antiwar remarks. She was not denied permission to appear at the University of Florida.

Our files do show that on 2/5/71, Baez held a concert at Central Stadium, Miami, Florida. This concert was sponsored by the Student Concert Series at the University of Miami, Coral Gables, Florida. The Central Stadium is under the control of Dade County. Earlier, Baez was denied the use of the Marine Stadium at Miami by the city of Miami and of the soccer field at the University of Miami by the city of Coral Gables for this concert.

(10)

NOT RECORDED

170 JUN 28 1971

CONTINUED - OVER

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59 JUN 30 1971

ORIGINAL FILED IN

Memo to Mr. Brennan

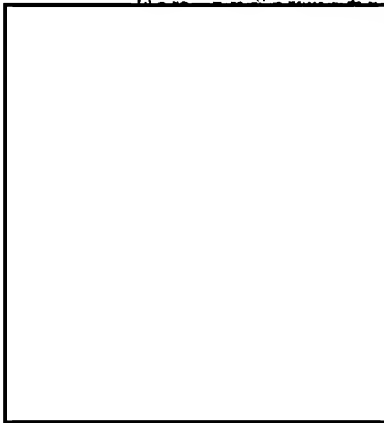
RE: APPEARANCE BY JOAN BAEZ AT UNIVERSITY OF FLORIDA

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b7c

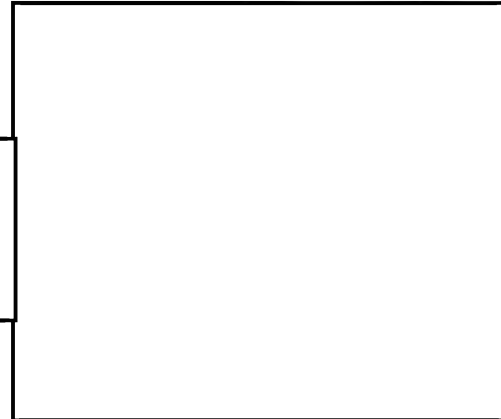
Our New York Office is attempting to obtain a transcript of Baez's statement on the David Frost Show. If obtained, this transcript will be reviewed and you will be advised of her exact statements.

ACTION:

See information.



QPM



UNITED STATES GOVERNMENT

Memorandum

TO : Mr. Bishop *BB*

FROM : M. A. Jones *MAJ*

SUBJECT: APPEARANCE OF ATTORNEY GENERAL
ON "DAVID FROST SHOW"
WTTG-TV (CHANNEL 5)
THURSDAY, 4-8-71

DATE: 4-9-71

Tolson _____
Sullivan _____
Mohr *✓* _____
Wick *✓* _____
Casper _____
Callahan _____
Conrad _____
Dalbey _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

J

The Attorney General appeared on captioned program which was shown on local television last night. This program was monitored by the Crime Research Section. It is noted that this interview of the Attorney General was originally recorded for the Frost program on 4-1-71, details of which were set forth in Mr. Mohr's memorandum to Mr. Tolson dated 4-2-71, captioned, "Protection of the Attorney General." A copy of this memorandum is attached herewith.

As noted, the Attorney General was most laudatory of the Director and the FBI and expressed his unqualified support in every way. In view of this, it is felt that the attached letter of appreciation to the Attorney General is in order.

RECOMMENDATION:

That the attached letter be approved and sent.

ENCLOSURE

Enclosures (2) *sent*
4-9-71

- 1 - Mr. Mohr - Enclosures
- 1 - Mr. Bishop - Enclosures
- 1 - Miss Gandy - Enclosures
- 1 - Miss Holmes - Enclosures

(9)

53 MAY 4 1971

NOT RECORDED

100 APR 23 1971

b6
b7c

ORIGINAL FILED IN 94-64578-78

UNITED STATES GOVERNMENT

DEPARTMENT OF

Memorandum

TO : HEADS OF OFFICES, BOARDS,
BUREAUS, SERVICES AND SECTIONS

DATE: April 7

FROM : John W. Hushen *just*
Director of Public Information

SUBJECT: Attorney General Mitchell's Appearance on the David
Frost Show

Mr. Tolson	_____
Mr. Sullivan	_____
Mr. Mohr	_____
Mr. Bishop	_____
Mr. Brennan, C.D.	_____
Mr. Callahan	_____
Mr. Casper	_____
Mr. Conrad	_____
Mr. Dalbey	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Walters	_____
Mr. Soyars	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

The Attorney General will be the featured guest on the David Frost Show which will be shown between 8:30 and 10:00 p.m., Wednesday, April 7, on Channel 5. Carol Channing is on for the first 15 minutes and Mr. Mitchell has the remaining 75 minutes.

3/11/71

62-113227-

APR 14

See for a copy

APR 13 1971

61 APR 19 1971 *54119*

ORIGINAL FILED IN 94-6-2578

UNITED STATES GOVERNMENT

Memorandum

Tolson _____
Sullivan _____
Mohr _____
Bishop _____
Brannan, C.D. _____
Callahan _____
Casper _____
Conrad _____
Dalbey _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

TO : Mr. Bishop

DATE: 4-1-71

FROM : Mr. A. Jones

SUBJECT: SENATOR EDMUND S. MUSKIE
APPEARANCE ON DAVID FROST
TELEVISION SHOW
WTTG-TV (CHANNEL 5)
MARCH 31, 1971; 8:30 P.M.

Captioned program was monitored by the Crime Research Section. Muskie discussed at some length his views regarding the forthcoming Presidential campaign. He expressed his disenchantment with the Vietnam war and called for a date to be set at which time there would be total withdrawal of American troops from Indo-China. He also stated that he felt there should be a continuation of the draft.

When Frost asked him if he believed that the Director should continue to head the FBI, Muskie replied that people in public life should retire when they reach 70. He also spoke highly of Ramsey Clark and said that Mr. Hoover's judgment of Clark was "harsh."

A transcript of this exchange between Frost and Muskie was made and is attached herewith.

RECOMMENDATION:

None. For information.



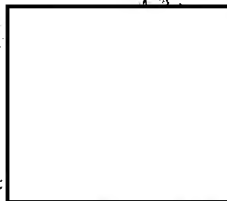
Enclosure

- 1 - Mr. Mohr-Enclosure
- 1 - Mr. Bishop-Enclosure
- 1 - M. A. Jones-Enclosure



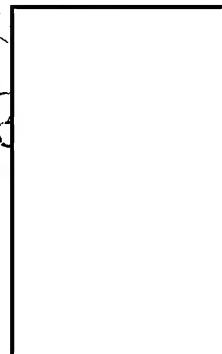
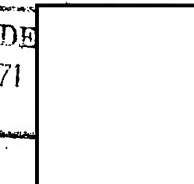
54 APR 14 1971

ENCLOSURE



12 APR 6 1971

CRIME RESEARCH SECTION



ORIGINAL FILED IN 94-48037-22

UNITED STATES GOVERNMENT

Memorandum

TO : MR. TOLSON

DATE: March 24, 1971

FROM : J. P. MOHR

SUBJECT: PROTECTION OF THE ATTORNEY GENERAL

Tolson _____
Sullivan _____
Mohr _____
DeLoach _____
Casper _____
Callahan _____
Conrad _____
Dalbey _____
Felt _____
Gale _____
Rosen _____
Tavel _____
Walters _____
Soyars _____
Tele. Room _____
Holmes _____
Gandy _____

On Thursday, 4/1/71, the Attorney General will travel to New York, New York, for an interview with the editors of "Time" magazine. Following this interview, he will tape an appearance on the "David Frost Show," which will be televised the same night.

The format for the "David Frost Show" has not as yet been decided upon. The Attorney General may appear on this program alone in a conversation with David Frost, or in the company of other individuals of opposing views for an open discussion. The option for the format is being left to the Attorney General.

His travel itinerary for this trip has not as yet been established; however, it is anticipated he will only be gone for the day and return on 4/1/71. SA Dennis F. Creedon will travel with the Attorney General.

RECOMMENDATION:

For information.

1 - Mr. Mohr

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b7c

(5)

pc

12 MAR 25 1971

NOT RECORDED

167 MAR 26 1971

51 APR 5 1971

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